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the Fox and Robin Hood. The Canterbury Tales continue the expression of the democratic movement and mark the opening of the era of complex social struggle in which we find ourselves.

Altogether this is a highly satisfactory book. It is worthy of the Columbia University Press and of the author. A brief but excellent classified bibliography is appended to answer the question, sure to arise, "Where can I read some of these stories at first hand?" The matter of these chapters was delivered as eight lectures in Cooper Union, on the Hewitt Foundation, before an average audience. Only intelligent interest was assumed. As printed the lectures have been altered but little; they are for the general reader as much as for the student. They cannot fail to instruct and entertain. One might spend some words commending Professor Lawrence's compact style, which permits and merits no skipping and one must speak if only briefly of the frequent admirable references to modern stories and poems, and to modern social ideals. It is refreshing to find here Brer Rabbit and the "Jungle Books" and the "Blue Bird," and cowboy songs and mention of modern politics and modern cartoons all woven cleverly and helpfully into the fabric of these chapters.

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The Enjoyment of Poetry. By MAX EASTMAN. New York: Scribner, 1913.

There are many recent treatises on poetry, which would explain its essential nature to the student. But Mr. Max Eastman's *Enjoyment of Poetry* differs from the most of these in several points. They aim directly at increasing our knowledge about poetry, and only indirectly at increasing our enjoyment of it. Mr. Eastman's book makes directly and avowedly for our fuller appreciation of poetry, imparting by the way such understanding of its larger aspects and elements as this end demands.

Mr. Eastman's fundamental conception of his subject gives ground for further distinction. Poetry is too often, even in these days of genetic and functional psychology, analyzed rather as a finished product than as a living process. Mr. Eastman is concerned with the act of poetry, wherever it may be found, not only in print, but in common talk, even in slang. He examines this poetic process through the lenses of modern psychology, but these are so clear that the reader feels himself to be using his own unmediated vision. Instead of dealing with poetry, then, as an isolated phenomenon, limited to a few favored individuals, Mr. Eastman recognizes the poetic activity as an essential stage or element in our mental life. "Poetry but dwells upon and perfects that significant imagery which is the material instrument of all thinking." Though primitive folk and children instinctively use this natural instrument of all thinking, "Education soon robs them of this quaintness. They are taught that they must get understanding, they must not linger and behold."

Those who submit to this discipline become the practical people, who are chiefly occupied in attaining ends, while the poetic people are absorbed in receiving and realizing experiences. Or, to use Mr. Eastman's initial illustration, the poetic type of person is interested in crossing the river on a ferry-boat, the practical type is merely interested in getting across. The poetic process is essentially one of realizing the experience at hand, not merely adjusting oneself to it.

This is the primary thesis of Mr. Eastman's book, and we can therefore understand at once why "Of all things poetry is most unlike deadness," why it demands the mood of leisure, the capacity for "vigorous idleness," and the spirit which revolts against custom and routine. Because it demands leisure, poetry has in this age grown aristocratic and feminine, and must depend for its democratization upon "a drastic redistribution of the idle hours."

Reading this book should serve as a delightful means whereby the person who does not care for poetry might find out what it really is. One wishes that children in the schools could have poetry administered to them by teachers who had such a broad, vital, and fundamental notion of it as this. There would then be fewer "practical men," who have no part in our inheritance of English poetry, fewer college students who read it only under the compulsion of class requirement.

The chapter on "Poetry Itself," was made brief, Mr. Eastman explains, "because it contributes little to what is already contained in other books." But the reader who has followed with delight the unconventional and genuine thinking of the previous chapters is disappointed. Why not encounter at first hand these problems also? A more searching analysis of the so-called formal elements of poetry might, one feels, have yielded results altogether commensurate with those achieved in the handling of the larger aspects of the subject.

Mr. Eastman's delightful scorn of education in general and of the teaching of literature and of the ancient figures of speech in particular makes joyous reading, but leaves, at least in the academic mouth, a taste of unfairness, or perhaps rather a suggestion that the writer is not familiar with more recent developments in these fields.

Such minor criticisms, however, seem ungracious in the presence of this genuine contribution to a sound and large estimate of the great fact of poetry. Its easy discursive style, intershot with vivid images and singularly expressive phrases, should give its ideas wide currency and thus make possible for more of us the use of "the poetry of words . . . as a means toward the poetry of life."

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A Textbook in the History of Modern Elementary Education. By SAMUEL CHESTER PARKER. Boston: Ginn & Co., 1912. Pp. xxiv+505.

At the present time there is a general opinion among educators that the history of education must justify itself. A *Kulturgeschichte*, a diluted history